International Journal of Multidisciplinary Research and Innovation (IJMRI)
ISSN: 3139-5902 | AGSIR Publisher | Volume 1, Issue 4 (September - October 2026)

Imperatives of Vocal Health Maintenance and Demands of solo Performance in Christian worship Experience: Striking a Balance

Dr Yeside Odiase

Department of Composition and Performance Studies, The Nigerian Baptist Theological Seminary, Ogbomoso

Received: 16 July 2026 | Accepted: 22 September 2026 | Published: 03 October 2026

DOI: https://doi.org/10.5281/zenodo.23153717

Abstract

The human voice is a vital instrument of communication, musical expression, and spiritual participation in Christian worship. This paper examines the relationship between vocal health maintenance and the demands of solo performance in Christian worship, with particular attention to the need for a sustainable balance between vocal well-being and effective ministry. It discusses vocal health and maintenance as essential components of responsible singing, emphasising practices such as adequate hydration, vocal warm-up, appropriate breathing, proper posture, sufficient rest, balanced nutrition, and avoiding harmful vocal habits. It further examines the demands placed on Christian soloists, including prolonged singing, challenging vocal passages, high vocal intensity, expressive communication, congregational engagement, and repeated worship leadership. Excessive or poorly managed vocal demands may result in vocal fatigue, hoarseness, discomfort, reduced vocal range, and inconsistent vocal quality. The paper argues that effective Christian solo performance requires more than musical proficiency; it requires spiritual preparedness, technical competence, self-awareness, and responsible management of the voice. Five approaches to achieving balance are highlighted: integrating vocal preparation with performance preparation, regulating vocal load through pacing and adequate rest, maintaining consistent vocal hygiene practices, matching musical demands to individual vocal capacity, and promoting continuous vocal health education with timely professional intervention. The paper concludes that vocal health and effective solo performance should not be viewed as competing objectives but as complementary dimensions of sustainable Christian worship ministry. A balanced approach enables soloists to communicate biblical and spiritual messages effectively while protecting their voices for continued service. Churches and worship leaders, therefore, have an important role in fostering worship environments that value both musical excellence and the long-term vocal well-being of those who minister through song.

Keywords: Vocal Health, Vocal Health Maintenance, solo Performance and Christian worship.

Introduction

The human voice is an important instrument for communication, expression, and spiritual participation in Christian worship. During solo performances, singers are responsible for conveying biblical messages, prayers, testimonies, and emotions through their voices. Effective solo ministry, therefore, requires both musical ability and proper vocal health practices, including adequate hydration, warm-up, rest, proper breathing, good posture, balanced nutrition, and avoidance of harmful vocal habits. Solo performance can place considerable demands on the voice through prolonged singing, challenging passages, high vocal intensity, repeated worship leadership, and demanding performance environments. When these demands exceed a singer's vocal capacity, problems such as fatigue, hoarseness, discomfort, reduced vocal range, and inconsistent vocal quality may occur. Thus, Christian soloists must recognise that vocal ability requires disciplined care and that spiritual commitment should be complemented by responsible attention to physical vocal limitations. Achieving a balance between vocal health and solo performance requires spiritual commitment, musical preparation, appropriate vocal technique, self-awareness, and responsible health practices. Soloists should understand their vocal limits, prepare adequately, regulate vocal intensity, allow time to recover, and seek professional assistance when necessary. Churches and worship leaders should likewise promote healthy practices that support sustainable ministry. Therefore, this study examines the relevant terminology, the necessities of vocal health maintenance, the demands of solo performance, and the essentials of Christian worship ministry to establish a healthy and sustainable balance between performance and vocal well-being.

Contextual Terminology

Vocal Health

Vocal health refers to the condition in which the structures and functions responsible for voice production operate efficiently, comfortably, and sustainably, enabling an individual to speak or sing with appropriate quality, pitch, intensity, flexibility, and endurance. The National Institute on Deafness and Other Communication Disorders (NIDCD, 2025) explains that voice is produced by the vibration of the vocal folds and notes that individuals who place substantial demands on their voices, including singers, are particularly at risk of vocal problems. Vocal health, therefore, involves not merely the absence of hoarseness or vocal injury but the capacity to use the voice effectively without undue strain or discomfort. Indicators of compromised vocal health may include persistent hoarseness, loss of vocal range, throat discomfort, vocal fatigue, and increased effort during voice production. For Christian soloists, vocal health is especially important because the voice serves as both a musical instrument and a medium of worship, communication, and spiritual expression. Maintaining a healthy voice consequently supports both the quality and sustainability of solo ministry.

Vocal Health Maintenance

Vocal health maintenance refers to the deliberate and continuing practices adopted to preserve healthy vocal function, prevent vocal injury, and sustain effective voice production. These practices include adequate hydration, sufficient physical and vocal rest, appropriate breathing, healthy lifestyle and nutrition, avoidance of smoking and irritating substances, moderation of vocal use, and appropriate vocal preparation and technique. NIDCD (2025) particularly recommends avoiding

singing or speaking when the voice is hoarse or tired, practising effective breathing techniques, resting the voice during illness, avoiding excessive vocal use, and using amplification where appropriate to reduce vocal strain. More recent evidence strengthens this preventive perspective: Saeedi et al. (2026), in a systematic review of vocal hygiene interventions for singers, found improvements in several measures of vocal health following interventions involving hydration and vocal hygiene education, although the authors noted the limited number and small sample sizes of the available studies. Similarly, studies have reported that vocal hygiene training can help reduce voice-related problems and improve voice quality among professional voice users (Behlau, 2009; Jamil, 2026). Thus, vocal health maintenance may be understood as a proactive discipline through which Christian soloists protect their voices while meeting the expressive and performance demands of worship.

Solo Performance

Solo performance refers to the presentation of a musical work by an individual singer who carries the principal vocal responsibility for melody, interpretation, expression, diction, rhythm, and communication of the musical message. Unlike choral performance, where vocal responsibilities are distributed among several singers, solo performance places greater demands on the individual performer's technical preparation, vocal control, musical interpretation, concentration, and stage or worship presence. Moura et al. (2024), in a systematic review of solo music performance assessment, identify multiple dimensions through which solo performance may be evaluated, including technical, musical, expressive, and performance-related qualities. In the Christian context, solo performance is not merely an exhibition of vocal ability but may also serve to communicate faith and facilitate worship. Thornton (2023) observes that contemporary Christian worship contains significant performative elements, even though churches may distinguish worship from entertainment or secular performance. Similarly, Baker (2023) demonstrates that contemporary worship singing involves expressive practices, such as ad-libbing, that can convey authenticity and engagement. Thus, a Christian solo performance may be understood as the intentional use of an individual singer's musical and vocal abilities to communicate a worship message and engage worshippers.

Christian Worship Experience

Christian worship experience refers to the holistic encounter through which Christians express reverence, devotion, thanksgiving, praise, prayer, and commitment to God through personal and corporate acts of worship. Music and singing constitute important components of this experience because they provide means through which biblical truths, theological convictions, emotions, and communal participation are expressed. In the Nigerian context, Ademiluka (2023) notes that Christian worship music has developed considerably, with indigenous musical forms and vibrant instrumental practices becoming increasingly incorporated into church worship. Worship experience, therefore, extends beyond the technical quality of musical performance to include the spiritual, congregational, emotional, and communicative dimensions of worship. Kim (2023), in a qualitative study of Protestant worship leaders, similarly identifies preparation, song selection, rehearsal, worship leadership, congregational singing, and collaboration among worship personnel as significant dimensions of worship ministry. For solo singers, the worship experience consequently involves balancing musical excellence and vocal expression with the broader purpose

of leading or supporting the congregation in meaningful Christian worship. This perspective is particularly important because research among evangelical singers indicates that performance conditions can affect both vocal well-being and the experience of singing in church.

Imperatives of Vocal Health Maintenance

1. Adequate Knowledge and Vocal Health Awareness

A fundamental imperative of vocal health maintenance is adequate knowledge of the voice and awareness of factors that promote or damage vocal function. Singers, particularly Christian soloists, need to understand the voice as a physiological instrument whose effective use depends on proper coordination of breathing, posture, resonance, articulation, and vocal production. Aderogba (2025), emphasises that preserving the human voice requires knowledge of its biological and artistic dimensions and identifies breath management, hydration, posture, emotional regulation, and pedagogical awareness as important determinants of vocal endurance. Similarly, Stephen-Adesina (2021) demonstrates the importance of investigating knowledge of vocal health among Nigerian performing artists. For Christian soloists, therefore, vocal-health education should be regarded as an essential component of musical and ministry preparation rather than an optional concern.

2. Hydration and Appropriate Vocal Nutrition

Adequate hydration and healthy nutritional practices are essential for maintaining efficient vocal-fold function. The vocal folds require adequate moisture for smooth, economical vibration, while dehydration and certain dietary or lifestyle practices may contribute to vocal discomfort or inefficient phonation. Aderogba (2025) specifically identifies hydration and the body's humidification processes among the factors necessary for maintaining voice quality and endurance. Nigerian research also provides a culturally relevant perspective on voice care. Stephen-Adesina (2021), for example, investigated Nigerian undergraduate actors' perceptions of honey, bitter kola, ginger, and alligator pepper as remedies for voice care. The study is useful for demonstrating the importance attached to culturally familiar approaches to maintaining the voice. However, such remedies should not be treated as substitutes for evidence-based medical assessment when vocal symptoms persist. Thus, Christian soloists should maintain adequate fluid intake, practise sensible nutrition, and avoid relying exclusively on traditional remedies when professional care is required.

3. Vocal Warm-up, Breath Management and Proper Technique

A third imperative is systematic vocal preparation and technically efficient voice production. Singing without adequate preparation, particularly at high intensity or for prolonged periods, can place unnecessary stress on the vocal mechanism. Aderogba (2025) identifies breath management and pedagogical awareness as central to vocal quality and endurance, while also stressing the importance of posture in supporting healthy voice production. Evidence from singing research further supports the value of structured preparation: Levett (2023) found that singers who participated in choir warm-ups experienced fewer vocal symptoms than those who did not. For Christian soloists, this means that vocal warm-up should not be regarded merely as preparation for musical excellence; it is also a preventive practice that helps the singer approach demanding worship performances with greater vocal efficiency and control.

4. Vocal Rest, Recovery and Regulation of Vocal Load

Rest and appropriate regulation of vocal load constitute another important imperative of vocal health maintenance. Soloists may experience considerable vocal demands through rehearsals, worship services, personal practice, concerts, and repeated ministrations. Continually singing through fatigue can prevent adequate recovery and contribute to vocal strain. Aderogba (2025) observes that inadequate attention to vocal health can lead to avoidable vocal fatigue and a reduced vocal lifespan. Contemporary vocal-health literature similarly emphasises pacing voice use and avoiding excessive vocal demands, particularly among professional and performing voice users. In the Nigerian Christian worship context, this imperative is particularly relevant because singers may sometimes interpret endurance during prolonged worship as evidence of spiritual commitment. Sustainable ministry, however, requires recognising physiological limitations and incorporating appropriate periods of vocal recovery.

5. Early Recognition of Vocal Problems and Professional Intervention

The fifth imperative is early recognition of vocal symptoms and timely professional intervention. Persistent hoarseness, throat discomfort, vocal fatigue, unexplained loss of range, changes in vocal quality, and difficulty producing previously comfortable notes should not simply be ignored or regarded as normal consequences of ministry. Nigerian research demonstrates the seriousness of voice-related problems among heavy voice users. Ibekwe's (2019) research among preachers in Port Harcourt specifically examined hoarseness and knowledge of voice care and hygiene, highlighting the relevance of vocal health within Nigerian religious contexts. More broadly, research involving Nigerian primary-school teachers found substantial levels of dysphonia and associated these problems with factors such as frequent raising of the voice and recurrent upper-respiratory infections. These findings provide a useful parallel for Christian soloists, whose voices may also be subjected to repeated and intensive use. Consequently, singers should monitor changes in their voices and seek appropriate assessment from qualified ear, nose and throat specialists, speech-language pathologists or other voice professionals when problems persist.

Demands of Solo Performance in Christian Worship Experience

1. Vocal and Musical Technical Competence

One major demand of solo performance is a high level of vocal and musical competence. A soloist is expected to maintain accurate pitch, appropriate breath control, good diction, rhythmic stability, tonal quality, phrasing, dynamics, and effective interpretation without depending on other singers to conceal weaknesses. In Christian worship, this competence also involves selecting and rendering songs in ways that clearly communicate their theological and spiritual messages. Adjagbára (2023), in his study of Nigerian gospel songs, notes that gospel music has distinctive contemporary forms, performance characteristics and functions in Christian worship, serving to propagate the gospel and edify believers. Thus, the solo performer must combine musical proficiency with the ability to communicate the song's message effectively.

2. Spiritual and Ministerial Preparedness

Solo performance in Christian worship demands spiritual preparedness and consciousness of the ministerial purpose of singing. The Christian soloist is not merely expected to entertain an audience but to participate in worship, communicate Christian truth, and facilitate congregational engagement with God. This requires prayer, an appropriate selection of songs, an understanding of

the biblical content of the lyrics, and sensitivity to the spiritual atmosphere of the worship gathering. Ademiluka (2023) observes that music has become an important and integral component of contemporary Christian worship in Nigeria, with musical developments contributing to the growth and development of the church. Consequently, soloists must approach performance with an understanding that musical presentation in worship carries religious and ministerial significance beyond aesthetic accomplishment.

3. Emotional and Expressive Engagement

A third demand is the capacity for emotional expression and effective communication. A soloist must interpret the lyrics in a way that conveys their meaning and enables worshippers to connect with the message. Nigerian gospel music frequently incorporates indigenous musical resources, rhythmic patterns, call-and-response structures, dance, and other expressive elements. Ademiluka (2023) explains that Nigerian Christian music has undergone adaptations that incorporate indigenous genres, instruments, and traditional and modern performance practices, thereby making worship more responsive to worshippers' musical preferences. Adjagbára (2023) similarly associates Nigerian gospel music with worship, evangelism, edification, and social engagement. The implication is that the soloist must possess sufficient expressive ability to communicate the emotional and spiritual content of a song while avoiding exaggerated performance that distracts from its worship purpose.

4. Congregational Engagement and Worship Leadership

Solo performance also demands the ability to engage and, where appropriate, lead the congregation. A Christian soloist may be required to encourage congregational singing, introduce a song, repeat particular sections, employ call-and-response patterns, regulate musical tempo, and respond sensitively to the congregation and worship leaders. This demand is particularly significant in Nigerian worship, where music may involve considerable interaction among singers, instrumentalists, dancers, and worshippers. Ademiluka (2023) documents the development of vibrant instrumental music and indigenous musical adaptations in Nigerian Christian worship and observes that these developments have enhanced interest in worship and accommodated diverse musical preferences. Therefore, effective solo performance requires interpersonal and contextual sensitivity: the singer must know when to lead, when to encourage participation, and when to allow the congregation to respond.

5. Vocal Endurance and Adaptation to Performance Conditions

Finally, solo performance demands vocal endurance and the ability to adapt to varying worship environments. A soloist may be required to sing for extended periods, perform demanding passages, change keys or dynamics, interact with instrumentalists, and adjust to different acoustic and technological conditions. Contemporary Nigerian worship increasingly incorporates amplified instruments, diverse musical styles, indigenous elements, and elaborate performance arrangements. Ademiluka (2023) notes the transformation of Nigerian Christian worship from predominantly solemn congregational singing to more vibrant forms that involve instrumental and indigenous musical practices. Such developments increase the range of skills demanded from the individual singer. The soloist, therefore, needs adequate vocal stamina, flexibility, concentration, and awareness of the surrounding musical environment. This demand also establishes a direct

connection between solo performance and vocal health maintenance, because sustained performance without adequate preparation, moderation, and recovery may place excessive stress on the voice.

The Balance: Vocal Health Maintenance and the Demands of Solo Performance

1. Integrating Vocal Preparation with Performance Preparation

A major way of achieving balance is to make vocal preparation an integral part of musical and spiritual preparation rather than treating it as an optional activity. Christian soloists should combine prayerful and musical preparation with appropriate breathing exercises, gentle vocal warm-ups, resonance exercises, stretching, and gradual progression into demanding vocal passages. Levett (2023) found that singers' use of warm-up and cool-down practices was an important aspect of their vocal-health experiences. Similarly, Saeedi et al. (2026), in a systematic review of vocal-hygiene programmes for singers, reported improvements in several vocal-health measures following interventions involving hydration and vocal-hygiene education. The implication for Christian worship is that spiritual readiness and vocal readiness should complement each other. A soloist who prepares the voice systematically is better positioned to meet the expressive demands of worship without unnecessarily overloading the vocal mechanism.

2. Regulating Vocal Load through Pacing and Appropriate Rest

A second approach is effective management of vocal load through pacing, rest, and recovery. Solo performance can involve prolonged singing, repeated high-intensity passages, rehearsals, multiple worship services, and extensive interaction with the congregation. Rather than attempting to sustain maximum vocal intensity throughout a performance, the singer can vary dynamics, use appropriate phrasing, delegate portions of worship to the congregation or other singers, and incorporate periods of reduced vocal activity. Weston and Schneider (2023) emphasise that professional voice users need to recognise phonotraumatic behaviours and learn to pace voice use when demanding vocal behaviours are unavoidable. They also caution that complete voice rest is not generally practical for everyday vocal management. This is particularly relevant to Christian worship because effective ministry does not require continuous vocal exertion. Strategic pacing allows the soloist to fulfil performance responsibilities while preserving sufficient vocal capacity for subsequent worship activities.

3. Maintaining Hydration and Healthy Vocal-Hygiene Practices

A third way to strike the balance is through consistent vocal hygiene, particularly adequate hydration and the avoidance of behaviours that place unnecessary stress on the voice. Soloists should maintain adequate fluid intake, avoid excessive throat clearing and shouting, manage environmental irritants, and pay attention to lifestyle factors that may affect vocal function. Yuksel, Maxwell, and Sataloff (2025) identify hydration and the limitation of phonotraumatic behaviours as important components of voice care for singers. Saeedi et al. (2026) likewise found evidence that hydration and vocal-hygiene education can improve aspects of vocal health among singers. However, they note that the available evidence base remains relatively limited. In Christian worship, therefore, vocal hygiene should be practised before, during, and after performance. The objective is not to reduce musical expression but to ensure that expressive singing occurs within conditions that support healthy and sustainable voice use.

4. Matching Musical Demands to the Individual Singer's Vocal Capacity

Balance also requires selecting keys, songs, ranges, dynamics, and vocal techniques that are appropriate to the individual singer's physiological and technical capacity. A soloist should not consistently attempt notes, registers, volumes, or vocal effects simply because they are present in the original recording or expected by the congregation. Musical arrangements can be transposed into a comfortable key, demanding passages can be modified, and microphones and sound reinforcement can be used appropriately so that singers do not compensate for inadequate amplification by excessive vocal force. Vermeulen et al. (2022), in a systematic review of professional voice users, found that adequate voice training and vocal hygiene education were associated with positive voice outcomes. Education can be more effective when combined with direct voice therapy. This suggests that the goal should be efficient vocal production rather than maximum vocal effort. For Christian soloists, adapting the musical arrangement to the singer's voice can preserve both musical effectiveness and vocal well-being.

5. Developing Continuous Vocal-Health Education and Early Professional Intervention

Finally, striking a sustainable balance requires continuous vocal-health education, self-monitoring, and timely professional intervention. Soloists should be able to recognise warning signs such as persistent hoarseness, unusual vocal fatigue, discomfort, loss of range, reduced vocal flexibility, or changes in vocal quality. They should not regard persistent symptoms as an unavoidable part of worship ministry. Saeedi et al. (2026) conclude that vocal-health education tailored to singers can contribute to the prevention of vocal problems and the longevity of singing careers, while Vermeulen et al. (2022) emphasise the value of combining vocal-hygiene education with appropriate direct voice intervention where necessary. In the Nigerian Christian context, Idi (2024) also identified limited awareness of health risks associated with microphone sharing among church choir members in Taraba State, demonstrating the broader need for health education within church music ministries. Consequently, churches can support soloists by providing access to competent music educators, voice teachers, speech-language professionals, and, when necessary, medical voice specialists.

Conclusion

Vocal health maintenance and solo performance are complementary dimensions of effective and sustainable Christian worship ministry. The voice serves as both a musical instrument and a means of communicating biblical truth, prayer, testimony, and spiritual expression. However, the demands of solo performance, including prolonged singing, high vocal intensity, challenging musical passages, expressive communication, and repeated worship leadership, can place considerable strain on the voice when not properly managed. Consequently, Christian soloists need to recognise that effective ministry requires not only musical and spiritual competence but also responsible care of the physical instrument through which that ministry is expressed. A sustainable balance can be achieved through adequate vocal preparation, hydration, proper breathing and technique, appropriate vocal pacing, sufficient rest and recovery, healthy lifestyle practices, and awareness of individual vocal limitations. Soloists should also be encouraged to seek professional assistance when persistent vocal difficulties arise, while churches and worship leaders should create supportive environments that promote responsible vocal practices. Ultimately, maintaining vocal

health does not diminish the spiritual or expressive dimensions of Christian worship; rather, it strengthens the singer's capacity to serve effectively and sustainably. Striking this balance between the demands of solo performance and the imperatives of vocal health can therefore contribute to improved worship experiences, preservation of vocal wellbeing, and the longevity of Christian singing ministry.

Copyright © 2026, Authors retain copyright. Licensed under the Creative Commons Attribution 4.0 International License (CC BY 4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited. https://creativecommons.org/licenses/by/4.0/ (CC BY 4.0 deed)

References

- Ademiluka, S. O. (2023). Music in Christian worship in Nigeria in light of the early missionary attitude. *Verbum et Ecclesia, 44*(1), 1–9. https://doi.org/10.4102/ve.v44i1.2796
- Adjagbára, F. E. (2023). A study of Nigerian gospel songs: Implications on Christians' worship and the society. *Central Asian Journal of Literature, Philosophy and Culture, 4*(9), 1–12. https://doi.org/10.51699/cajlpc.v4i9.991
- Aderogba, J. A. (2025). Knowledge, care and preservation of the human voice in solo and choral performance. *Awka Journal of Research in Music and the Arts, 18*(2).
- Baker, S. K. (2023). A typology of ad-libbing: Performing authenticity in contemporary worship. *Religions, 14*(3), 337. https://doi.org/10.3390/rel14030337
- Behlau, M. (2009). Vocal hygiene for the voice professional. *Current Opinion in Otolaryngology & Head and Neck Surgery*. https://doi.org/10.1097/MOO.0B013E32832AF105
- Ibekwe, M. U. J. U. (2019). Hoarseness among preachers in the Port Harcourt metropolis. *Journal of Medical Research and Health Sciences*.
- Idi, S. (2024). Health risks associated with microphone sharing: A survey of awareness, perception and preventative actions among Christian church choir members in Taraba State, North-East, Nigeria. *International Journal of Education, Culture, and Society, 2*(3), 197–215. https://doi.org/10.58578/ijecs.v2i3.3771
- Jamil, A., Ahmed, A., Arif, M., Obaid, H., & Kiyani, H. (2026). Vocal hygiene for reducing symptoms of voice disorders and improving voice quality. *Journal of Voice*. https://doi.org/10.1016/j.jvoice.2026.04.032
- Kim, E. (2023). A study on the worship leading experience of a Protestant church praise leader. *Journal of the Korean Society for Musicology, 31*(2), 107–142.

- Levett, J. (2023). Amateur choir singers—Does good vocal health matter? *International Journal of Language & Communication Disorders*.
- Moura, N., Dias, P., Veríssimo, L., & Oliveira-Silva, P. (2024). Solo music performance assessment criteria: A systematic review. *Frontiers in Psychology, 15*.
- National Institute on Deafness and Other Communication Disorders. (2025). *Taking care of your voice*. National Institutes of Health. https://www.nidcd.nih.gov/health/taking-care-your-voice
- Saeedi, S., Baghban, K., Seifpanahi, M.-S., Nazari, M.-A., Moshtagh, A., Manoosi, M., & Ayubi, E. (2026). The vocal hygiene treatment programs for singers: A systematic review. *Journal of Voice, 40*(2), 376–385. https://doi.org/10.1016/j.jvoice.2023.10.028
- Stephen-Adesina, A. A. (2021). On the effect of honey, bitter kola, ginger, and alligator pepper for voice care: A case study on the perception of undergraduate actors. *Voice and Speech Review, 16*(1), 22–32. https://doi.org/10.1080/23268263.2021.1959012
- Thornton, D. (2023). "This is no performance": Exploring the complicated relationship between the church and contemporary congregational songs. *Religions, 14*(5), 578. https://doi.org/10.3390/rel14050578
- Vocal hygiene for reducing symptoms of voice disorders and improving voice quality. (2026). *Journal of Voice*.
- Weston, Z., & Schneider, S. L. (2023). Demystifying vocal hygiene: Considerations for professional voice users. *Current Otorhinolaryngology Reports, 11*(4), 387–394. https://doi.org/10.1007/s40136-023-00494-x
- Yuksel, P., Maxwell, P., & Sataloff, R. T. (2025). An evaluation of voice hygiene in high school choir singers. *Journal of Voice, 39*(6), 1561–1570. https://doi.org/10.1016/j.jvoice.2023.06.022