

Ingo Titze, Associate Editor

Scientific Integrity In Pedagogic Writing

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ARE YOU READY TO CAP OFF your singing and teaching career with a book? If your desk and drawers are full of notes and sketches you made on the fly while teaching (or thinking behind stage), or if you feel that you must systematize your storehouse of ideas that are currently scattered, jump right in! You are a top candidate to become an author whose ideas are worth reading. Chances are that you will write the book all by yourself, regardless of how long it may take.

If you feel you have been neglected by your peers, that you need a book to raise your stature, try the following test: Can you write an outline of ten to twelve chapters, using no reference materials other than what is in your head, and do you feel that you are just aching to research and write each chapter yourself? If not, you are a questionable candidate for a successful book. If your mind rapidly turns to friends and colleagues who may help you write the definitive work on your favorite topic, it will likely not be the best product. Great writers and composers seldom look for partners. There are exceptions. Sometimes the scope of the work requires a duo—for example, a lyricist and a composer, or a clinician and a scientist—to bring the work to perfection. Rarely, however, is a lasting work written by a group of authors, or a committee.

Then why are there so many edited books out there, with articles and chapters written by multiple authors? It is mostly marketing by publishers, and a bit of self-aggrandizement by individuals. The more your name appears in print, the more the Internet search engines make you an international star. So the best way to rise to the top in your field, some believe, is to have your name on as many book covers as possible. In this pursuit, being a compiler or an editor seems to count as much as being an author. Why? Because readers and other writers feel compelled to acknowledge (by citation) the editor as much or more than the individual contributors.

To give an example: John Doe writes an article in the *Journal of Obscurity to Singers*. It has some insightful figures and data sets, but the text is difficult to read. Ed Pedwiz decides the material is ideal for his new book, but it needs to be reworked and simplified—dumbed down, so to speak. To accelerate publication, Ed is encouraged (often by a publisher) to generate a compilation of related articles. Doe's article is reprinted with some editorial comments around it. The original *Journal of Obscurity to Singers* volume and page numbers are cropped out (or kept small) and new pagination appears for the entire book. Alternately, if the book is to contain newly written chapters, John Doe's figures are redrawn by a new author to suit the layout for the edited book.

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How does John Doe retain the credit for his intellectual property? He signed the copyright over to the *Journal of Obscurity to Singers* when he published. The journal publisher forced him to do that. Being an opportunist, Ed Pedwiz realizes that he doesn't need Doe's permission to reprint—he legally only needs permission from the journal. But John Doe is not alarmed, even if he was not formally asked or consulted on the project, because he never expected to get paid for writing an article in the first place. In fact, he is pleased because his work is being recycled and might get twice the coverage. What he doesn't expect is that his work may ultimately not even get acknowledged or remain his own.

Let us see why. Frank Reader buys the new book because he recognizes a well known name, Ed Pedwiz, on the cover. He loves the lucid illustrations in the book. Verbally, he refers to the work as Ed Pedwiz's new book, even though little of it was written by Pedwiz. As a formal citation, Frank's reference to Doe's work will likely read: Doe, J., "My beautiful article," in Pedwiz, E., *My Beautiful Compilation of Articles* (Publisher, date), pages. With this citation, author and editor (or compiler) will get equal billing every time the work is cited. With the entire compilation of papers, Pedwiz has potentially leveraged a dozen or so articles into his reference basket. Doe gets one count. But this is under the best of circumstances. A careless citation by Frank Reader may list only the editor, the book title, and the new page numbers. John Doe's contribution is swept aside entirely.

In the event that new chapters were actually written rather than compiled, John Doe's redrawn figures may not have the original citation in the figure caption. This is absolutely unethical and should be guarded against by all of us! The words "from" or "after" should precede the full John Doe citation *in the figure caption*. Otherwise, the figures will become Ed's property, and finally everybody's property. I speak from experience here, because I have seen my figures in books, papers, and grant applications without any reference to the original source.

Scientific integrity requires us to make every effort to cite the original source. When we see an article that is reprinted in someone's compiled or edited book, we have an obligation to search for the original article, read it as well as we can, and cite it *instead* of the compilation. When we print, redraw, or modify a figure or formula, we likewise have an obligation to find and quote the

original source. If the source is not clear in the writing, we have a right to ask the author personally to clarify whether it was his data or someone else's. When we make visuals for oral presentations, the citation should not be cropped out, especially not if the material is shared with others. I find it odd that voice pedagogues, skillfully trained in citing the works of composers and lyricists, sometimes do not give similar respect to the creations of scientists. Having served on DMA committees in the past, I was amazed by the fact that every comma, period, and middle initial of a composer cited in a dissertation deserved many minutes of discussion. Composers of scientific works would like similar consideration for accurate and original citation of their work.

To conclude, this is an appeal for all of us to continue to share our wisdom, experience, and creative thinking in voice pedagogy. Most of us follow the obvious rules of conduct in creative writing. For less obvious situations, institutions everywhere offer courses and on-line training in scientific integrity. Above that, it doesn't hurt to ponder the motivation (your own and that of your colleagues) for becoming a writer in a world that is lacking more for depth of understanding than for quantity of pedagogic materials.

Ingo R. Titze is Distinguished Professor of Speech Science and Voice at the University of Iowa and Executive Director of the National Center for Voice and Speech at the Denver Center for the Performing Arts. His formal education is in physics and electrical engineering, but he has devoted much of his studies to vocal music and speech. Dr. Titze has published more than 500 articles in scientific and educational journals, coedited two books titled *Vocal Fold Physiology*, and has authored two books called *Principles of Voice Production*, and *The Myoelastic Aerodynamic Theory of Phonation*. He has lectured throughout the world and has appeared on such educational television series as *Innovation*, *Quantum*, and *Beyond 2000*. He is a recipient of the William and Harriott Gould Award for laryngeal physiology, the Jacob Javits Neuroscience Investigation Award, the Claude Pepper Award, the Quintana Award, and the American Laryngological Association Award. He is a Fellow of the Acoustical Society of America and the American Speech-Language-Hearing Association. Dr. Titze has served on a number of national advisory boards and scientific review groups, including the Scientific Advisory Board of the Voice Foundation and the Division of Research Grants of the National Institutes of Health. In addition to his scientific endeavors, Dr. Titze continues to be active as a singer. He is married to Kathy Titze and has four children. Mail should be addressed to Ingo R. Titze, National Center for Voice and Speech, 330 WJSHC, Iowa City, IA 52242. Telephone (319) 335-6600.