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### Research and Carl's Kids

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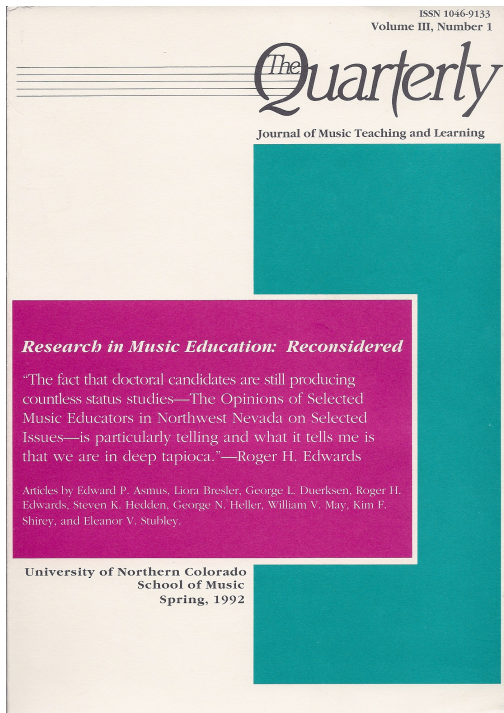
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*It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of Music Teaching and Learning. The journal began in 1990 as The Quarterly. In 1992, with volume 3, the name changed to The Quarterly Journal of Music Teaching and Learning and continued until 1997. The journal contained articles on issues that were timely when they appeared and are now important for their historical relevance. For many authors, it was their first major publication. Visions of Research in Music Education will publish facsimiles of each issue as it originally appeared. Each article will be a separate pdf file. Jason D. Vodicka has accepted my invitation to serve as guest editor for the reprint project and will compose a new editorial to introduce each volume. Chad Keilman is the production manager. I express deepest thanks to Richard Colwell for granting VRME permission to re-publish The Quarterly in online format. He has graciously prepared an introduction to the reprint series.*

# Research and Carl's Kids

## Editorial by Manny Brand

*Southwest Texas State University*

I have known Carl for nearly 20 years. We first met at an orientation meeting for newly hired teachers. Although we taught at different junior high schools, we were in the same evening graduate classes at the University of Miami. We struck a deal. He helped me with my spring musical; I tutored him in our introductory statistics class. In fact, I doubt I could have gotten through that first musical without his help. After a few years our paths diverged. Carl developed one of the best high school choral programs in Florida; I pursued doctoral studies and became involved in music education research.

Over the years we kept in contact, so I looked forward to having lunch at an upcoming state music education conference. "So how is school?" I asked. Carl told me about Mary, a tenth grade alto, who is dying of cancer. He described Yolanda, a talented senior with a beautiful voice and good grades who sees her future as including marriage and work—not college. He told me about Alphonso, a ninth grader who stole money and lied. I also heard about the success of last year's choir and the excitement of his upcoming high school choir tour to Ireland.

This is Carl's world. Lesser directors might find this daily swirl maddening. But Carl is at ease in handling the hour-by-hour crises of adolescence and, in fact, revels in the unpredictability of his work days in a large urban high school. But here is where Carl is special. He also has a strong sense of the big picture—for larger ideas that are essential in developing a rich choral music curriculum, motivating students to learn, and teaching for musical understanding.

During dessert, I realized Carl was once again helping me. I was learning something no doctoral student is ever taught in graduate

school. You see, we researchers don't directly address Carl's world—the Marys, the Yolandas, or the Alphonso. We researchers live in the larger world. We look for patterns across populations. We are concerned with the overall shape of the building and what it tells us about the shape of other buildings. Carl sees the unique shape of each separate brick in just one small portion of a building.

Someone once said that "educational research is more contemplative of the navel than anything that will benefit education." I strongly disagree! But since we are reconsidering music education in this particular issue of TQ, we must ask: How can research improve the "larger" world of music teaching and learning when teachers are so focused on what TheodoreSizer calls the "dailiness" of schools? Likewise, Carl would wonder if researchers have anything to offer without an understanding of his small corner of the music education world.

Of course, the answer is that the larger and smaller worlds need one another. Researchers and practitioners must assimilate each other's knowledge and experience, and most importantly, effective teaching and learning can only be achieved with a respect for both worlds. For without each other, Carl's teaching becomes outmoded and scholarly work is hollow.

This issue is expansive and demanding. Since contemporary music education is marked by diversity, TQ provides an intellectual home for all involved in the research and teaching of music. Although each article is wonderfully different, the common element is an emphasis on disciplined inquiry. While TQ is proud to capture the richness and complexity of the larger world of music teaching and learning, we still must remember Carl's kids: Mary, Yolanda, and Alphonso. 